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Now it must be at once clearly seen that the right of Wood, in this case, was not disputed; but that a flaw in the method of entry prevented his legal protection of that right; and as a very small hole is sufficient for a lawyer to pass through, the plaintiff pays for his experience by the loss of his property, and will, no doubt, be particularly careful to stop up every crevice in the fence which protects any of his future possessions. Against the legal decision in this trial we have not a word to say. The opera was Nicolai's, but the arrangement was Bresler's; and no right to the latter could therefore be established because it was registered under the name of Nicolai. A sack of flour, for instance, cannot be claimed after it has been converted into loaves, because the article lost is flour, and not bread. The baker has used skill, industry, and capital to form this flour into bread, and it therefore can be legally sold to the public, because the miller, unfortunately, has sought to recover his property under the name of flour. Legal verdicts are grounded, not upon intentions, but upon words; and although the framing of our actions upon the strict letter of the law may be, and is, termed "sharp practice," not a breath can sully the good name of those who use the law as their "guide, philosopher, and friend." But there is one point in this case to which we would wish to call attention. It appears that, in consequence of some informality in the registry of the full score of this opera at Stationers' Hall, the plaintiff endeavoured to secure his possession of the copyright to the work by registering the pianoforte adaptation; and although this may, perhaps, account for its being entered under the name of Nicolai, it will be at once seen that the desire to retain the copyright of both the full score and the pianoforte score was the very cause of losing the right to either. These matters cannot be too much studied by publishers; for the law of copyright is one deeply affecting their interests; and it is well that such legal expositions as these should be occasionally before them in order that they may not repose in fancied security because their rights have remained for a long time unmolested.

Respecting the Lord Chief Justice's estimate of the power of musical persons to play a pianoforte part from a full score, we need only say that his intercourse with artists must have been extremely limited. "It did not require much knowledge of music," he said, "to see that it would be impossible for any one—perhaps even for the original composer himself—to sit down at the piano and play off the music of the opera from the original opera score"; and at another period of the trial he ventures on still more dangerous ground, and informs us that the score of an opera consists of "half-a-dozen different instruments."

Now if it were generally conceded that in order to talk upon music it were necessary to know something about it, all these opinions could never have been uttered in a Court of Law; but, unfortunately, such is not the case. In society every person speaks of music as if knowledge of the art were totally superfluous; and we have often heard composers and their works discussed and decided upon with a flippancy which could only result from utter ignorance of the subject. This is bad enough even in casual conversation in a drawing-room; but when a Judge tells his hearers what can and cannot be done in music, and thereby strengthens or weakens a case which is

being tried before him, it becomes positively dangerous. We beg to inform the Lord Chief Justice, from actual knowledge, that playing from the full score on the pianoforte is by no means a rare faculty; that almost every conductor can do so with the utmost ease; and that many young students even, who are not, and perhaps may never be, known to the public, can give a very satisfactory condensation of a score on the pianoforte at first sight. The idea of "half-a-dozen different instruments" constituting a full operatic score seems a strange one to be entertained by any person who has casually glanced at the orchestra from his Opera-box: we can only presume that a man who has seen so much of the disagreements of the law can scarcely believe that such a number of persons could amicably coincide in producing so harmonious a result—like the fox-hunting squire who could readily understand how the performers in an orchestra could all set out together, but never could make out how they all came "in at the death."

We have dwelt upon the facts of this trial because we believe that they are of the utmost interest, not only to publishers, but to all directly or indirectly connected with the musical profession. The case, perhaps, is abstractedly one of minor importance. As we have before said, we believe that the legal decision, according to the evidence, was a perfectly just one. Messrs. Boosey and Co. have gained the full advantage which the law allows; and for Mr. Wood's sake, we can only hope that the opera, in any shape, is scarcely worth quarrelling about.

#### MONDAY POPULAR CONCERTS.

THE appearance of Herr Joachim at these entertainments is annually looked forward to with the utmost interest; and we need scarcely say with what enthusiasm he was received on his first entry into the orchestra on the 14th ult., when he led Beethoven's Posthumous Quartett, Op. 131, in B flat, with even more than his accustomed powers both of execution and expression. At the next concert the "Rasoumowski" Quartett of Beethoven, in C major, was as finely performed as we ever heard it, even at these concerts, so celebrated for the most intellectual interpretation of the great master's works, the artists, Messrs. Joachim, L. Ries, H. Blagrove, and Signor Piatti, seeming to vie with each other in giving the utmost meaning to the minutest portions of the composition. Madame Arabella Goddard performed Beethoven's *Sonata appassionata*, and joined Herr Joachim in the same composer's Sonata in C minor, creating in both works the usual enthusiasm with the audience. Mr. Sims Reeves sang Beethoven's "Adelaide" (accompanied on the pianoforte by Madame Goddard) and also a graceful "Arabian love song," by Mr. Sullivan—which was accompanied by the composer—so that Mr. Benedict, whose name appeared as conductor, had really nothing to do.

#### ORCHESTRAL POPULAR CONCERTS.

A SERIES of performances have taken place at Her Majesty's Theatre under the above title, commencing on Saturday the 12th ult. The orchestra is extremely good; and the programmes have always contained some exceedingly interesting features, amongst which may be mentioned Beethoven's "Pastoral Symphony," and Sterndale Bennett's Overture "The Wood Nymphs." Miss Madeleine Schiller has been highly successful in all her pianoforte solos—especially in Weber's *Concertstück*—and the vocal music has been generally well selected. The concerts have been given on the Tuesday, Thursday, and Saturday in each week. Signor Arditi is the conductor.

#### MR. HENRY LESLIE'S CHOIR.

A CONCERT, advertised for "charitable purposes," was given by this Choir, on the 5th ult., at St. James's Hall, when a programme of an unusually popular character was provided. We have nothing whatever to say against such songs as "Down among the dead men," "The Bay of Biscay," or other productions of a similar English growth—indeed, during the prevalence of the "Royalty" system, such melodies are positively refreshing—but we do say that Mr. Leslie's concerts are not where we should wish to go to hear them. His choir stands unapproachable; and it is to the best specimens of choral music that he should especially direct his attention. English Madrigals and Part-Songs lie around him, any one of which would be welcome to all who feel, as we do, that nowhere, in or out of the metropolis, can they be interpreted to such perfection, as by his unique band of vocalists. "Charity," however, "covereth a multitude of sins"; and, having had our grumble out, we are

bound to say that, in every respect, the concert was highly successful, and that not only all the choral, but all the solo, music was executed to perfection. We sincerely hope that a good sum was realized in aid of the benevolent object for which the performance was organized.

### CRYSTAL PALACE.

THERE appears to be every probability that the portion of the Crystal Palace, which was destroyed by the calamitous fire on the 30th Dec., will speedily be restored to its original perfection. The Shareholders and season-ticket holders will, it is understood, contribute largely to this object; and a movement has been originated by Mr. Francis Fuller, one of the founders of the Crystal Palace, to promote a public subscription in aid of their exertions. He believes that 1,500 persons can be readily found to subscribe or collect £100 each, which would suffice to restore a building which may be said to be of national importance, and which has so greatly tended to the refinement and social progress of the people. Many offers of sums of this amount have already been received; an influential Committee is being organized, and it cannot be doubted that all classes of society will cheerfully contribute, according to their means, to accomplish the desired object. M. Blondin has addressed Mr. Fuller, expressing his deep regret at the loss which the public has sustained, and his desire to give, as his contribution, two gratuitous performances on the high rope in the Crystal Palace, in aid of the Restoration Fund, which will, in all probability, produce a considerable sum.

### COLLEGE OF ORGANISTS.

PERIODICAL examinations in connection with this college have been instituted, in order to provide organists (if qualified) with a means of obtaining certificates of competency in their profession. The examination includes the following subjects: solo organ performance; accompaniment of vocal music; playing from score and figured bass; extempore harmonization of given themes; harmony; counterpoint; construction of the organ; and general musical knowledge. The first examination took place as far back as July last; the result (which has only recently been made public) being that two gentlemen passed on that occasion, viz., Dr. A. Holloway, organist to Lord Arundel, of Wardour, Wilts.; and Mr. Evans, of London.

A second examination was held at the church of St. Ethelburga, in Bishopsgate Street, on the 9th of January, when there were six candidates. The examiners were (as on the former occasion) Mr. Hullah, Dr. Steggall, and Mr. Hopkins. Their report has not yet been issued.

### GENOA.

A MOST laudable attempt to introduce the taste for sterling music and promote the knowledge of classical compositions in this fine Italian city is being made by Signor Angelo Lavagnino, who has announced Six Concerts for the performance of quartets and trios by Mozart, Haydn, Beethoven, Mendelssohn, and other first-rate masters, interspersed by a few vocal pieces. The concerts take place on the afternoons of 19th and 26th January, 2nd, 9th, 16th, and 23rd February, at the Villa of Mr. Alfred Novello, who has lent Professor Lavagnino his rooms on this occasion for so excellent a cause as the promotion of good music. The performance on the 2nd February, is to consist of Mozart's Mass, No. 12, with voices and instruments; and this announcement has created much interest, on account of the slender acquaintance hitherto made by the Italian public with the Church music of the great German composers. The subscription list for the Six Concerts bears witness to the sympathy felt in Signor Lavagnino's excellent scheme, since it comprises some of the most illustrious among the names of the Genoese nobility and gentry, besides including those of the most distinguished of the English residents.

Mr. Joseph Barnby, Organist of St. Andrew's, Wells Street, is about to organize a Choir for the practice of Sacred and Secular Music, with the view of presenting at public performances the best specimens of choral compositions, executed in the most finished style. Numerous as are the choirs in the metropolis for the interpretation of the great works of the classical composers, requiring large orchestral and choral resources, it is obvious that choirs, especially trained for the due rendering of delicate part-music, are extremely scarce; and, indeed, instead of its being true (as we have seen it stated) that choral societies are waiting for compositions to sing, we believe that some of the choicest of these works, especially those by accredited modern composers, are waiting for choirs to sing them. With the view, therefore, not of rivalling, but of healthily aiding, the efforts of those choral societies which have already done so much for the cultivation of a love for part-music, this new choir has been formed. One of the features at the public concerts will, we understand, be the performance of those truly English compositions, glees, by the best glee-singers of the day, so that they may be heard as the composers wrote them, with one voice to each part. To us it has always appeared that the delicacy of these compositions is utterly destroyed when sung by a choir, however carefully trained to the observance of the minutest effects of light and shade: as well indeed might a stringed quartet be multiplied in the parts, until instead of a real quartet, it assumes the character of a semi-orchestral work. One public performance of this new choir is announced to be given during the present sea-

son—a regular series of concerts being reserved for next year. We have little doubt that all persons desirous of increasing the spread of choral part-music will wish the utmost success to this Society, especially as it will be conducted by a musician whose excellent training of the choir at the church of which he is organist, has already amply proved his fitness for the task.

A DINNER was given to Mr. John Goss, the well-known Organist of St. Paul's, at the Albion Tavern, Aldersgate-street, on the 27th December, when a testimonial, consisting of an elegantly designed *épergne* and inkstand, was presented to him by his numerous friends and admirers. Mr. Cipriani Potter occupied the chair; and in a brief address—eloquent from the absence of conventional *post-prandial* phrases, and the presence of that spontaneous feeling which is the surest sign, not only of a true friend, but of a true artist—presented him with the testimonial, to which upwards of 160 persons had contributed, and the value of which was enhanced by a graceful tribute, in the shape of a splendid *bouquet* from Madame Otto Goldschmidt, with a kind inscription to Mr. Goss, written by herself upon a card. Mr. Goss acknowledged the compliment with a modesty which proved that, valuable as the present was intrinsically, the warmth of feeling which had dictated its presentation was to him beyond all price; and his few words, spoken without calculation of their effect, produced a more marked impression upon his listeners than many elaborate speeches we have heard duly studied and carefully delivered. The evening was rendered additionally interesting by the performance of a selection of Mr. Goss's compositions, amongst the best of which may be named the Anthem, "Praise the Lord, O my soul," one of the most beautiful of all the sacred works of the composer, clearly written and full of a religious feeling too rarely found in the modern music for the church. His charming glee, "There is beauty on the mountain," which was also given, is too well known to need further comment; but "T'other day as I sat," another glee, less hackneyed, may well be recommended to those who are searching for secular music of this class, really good, as well as effective. This composition was excellently sung and enthusiastically *encored*. We must also mention (although this is perhaps scarcely the place for critical remarks) a cleverly written Canon, 4 in 2 in the 8ve. below, which was added to Byrde's "Non nobis Domine," as grace after dinner. Several toasts were proposed during the evening; and some of the speeches (especially one by the Rev. Canon Champneys, of St. Paul's, in reply to the toast of the Church) were much and deservedly applauded. When Mr. Potter quitted the chair, the ladies, who had been present in the gallery during the proceedings, joined the gentlemen in the dining-hall for the purpose of more closely inspecting the very elegant presents, which were left upon the table for that purpose. This little gathering of professors, amateurs, and friends of music, was in the highest degree interesting; for, apart from the social feeling which such meetings always call forth, it shows to artists of worth that a career of honourable toil may be rewarded by something higher and more consonant with a healthy ambition than the mere money value which their works may produce.

THE "Musical Directory, Register, and Almanac," for 1867, is an exceedingly useful guide for all who are searching for addresses, or records of musical events which occurred during the past year; but our duty as impartial critics will not allow us to pass over instances of careless editing which would, we think, strike any person even tolerably conversant with the movements of the musical world. To mention two instances, at random, Mr. Brown-Smith's name is placed in the list of Professors, as Organist of the Sacred Harmonic Society, although his death took place as far back as the 14th of last September; and Mr. C. Lucas is mentioned as Principal of the Royal Academy of Music, although an entire Term at the Institution has passed over with Professor Sterndale Bennett's name publicly announced as having succeeded him. For the sake of a publication to which we wish every success, we sincerely hope that in the next year's issue we may turn over the pages of this "Directory" with a little more confidence in its accuracy, especially as there is much to admire in the design of the work, and a great deal of valuable information may be gleaned from its contents. We are especially gratified at seeing the eloquent speech of Mr. John Duke Coleridge, delivered at the last anniversary festival of the Royal Society of Musicians, reprinted verbatim.

THE Christmas re-union of Tonic Sol-fa Teachers from town and country has just been held, extending through the seven days after Christmas Day. The principal meetings were in St. Martin's Hall, but one was held in the Public Schools, Plaistow. The chief subjects of discussion were the improvements of the system of graduated certificates, and their adoption to instruments, as well as their uses as introductory to various professions. At the other meetings of the school, papers were read by Mr. J. Proudman, on "The experiences of a young teacher," and on "Self-help and mutual help among teachers;" by Mr. W. Dobson, on "Musical Reform;" by Mr. John Sarll, on "The established notation, and means of teaching it;" by Mrs. Stapleton, on "Points of excellence in solo singing;" and by Mr. Bourke, of Uxbridge, on the "Mental effects belonging to modulations of various removes." Mr. Andrew Ashcroft gave two lectures on the lives and music of Bach and Handel, and on the English Cathedral composers. A paper by Mr. Alexander Kennedy, on "First experiments with a string band," was followed by illustrations by the band itself. This band has only been formed a few months. Its members have studied entirely on the Tonic Sol-fa system; but they possessed a great advantage over many learners, in being already practised singers: and their performances were highly satisfactory. Three lectures have also been delivered by Mr. Longbottom of Edinburgh (Musical director of the Psalmody Committee of the Church of Scotland) on

the characteristics of good psalm-tunes, the manner of singing them, and their proper adaptation to words. Mr. Curwen gave lectures on the proportionate vibrations of the tones of the scale and chord, and on sympathetic vibration, on the sub-harmonic or differential, on the harmonics or partials, and on the application of these facts in Natural Philosophy to the doctrine of the major and minor chords, and their inversions. He also gave a lecture on a method for teaching elementary composition in classes, like the plan which Ollendorf, and Ahn, and Arnold have made so popular for teaching languages. At their first meeting, A. J. Ellis, Esq., F.R.S. gave an interesting lecture on Temperament, which he illustrated by playing a piece on instruments specially tuned; firstly, with the Greek temperament; secondly, with the old organ temperament; thirdly, with the modern equal temperament; and fourthly, with perfect intonation.—and at the closing meeting, Mr. Tomlins (a Tonic Sol-faist) brought two professional pianoforte players, who, with himself at the harmonium, performed several pieces with much success.

**THE New Year's Concert of Mr. W. H. Davies'** Choir took place at the Music Hall, Store street, on the 21st ult., when a popular selection of music was exceedingly well performed. The principal vocalists were Misses Durlay, M. Perfect Harding, E. Vine, and Mrs. Twemlow; Messrs. Bridge, Bush, Goodacre, Sheppard, and Smith. Miss Elizabeth Stirling presided at the pianoforte, and Mr. Ellis Roberts contributed two solos on the harp. The concert was well attended.

**A CONCERT** was given by the North London Choral Association, in the Albion Hall, London Wall, in aid of the funds of the Bethnal Green Tabernacle Schools, on Friday evening, the 4th ult. The programme consisted of selections from the *Messiah* and *Judas Maccabæus*, the select choruses of which were rendered to the entire satisfaction of all present. The soloists were, Miss Denham, Mrs. Kipling, Miss Golding, Miss Lee, and Messrs. Walters, Batchelor, Morris, and Simmons. Mr. N. Wake led the band, and Mr. R. Bassett conducted.

**THE Members of the Cecilian Choir** gave a Concert at Exeter Hall (the Minor Hall) on Thursday, the 24th ult. The programme consisted of solos, sacred and secular, violin and pianoforte solos, together with glees, madrigals, and part songs; amongst the latter we may mention as being well rendered, "I lov'd a lass," (Reay), and "Lady rise," (Smart). Mr. Walter Robinson was an efficient Conductor, and would be still more successful if he could induce the members of his choir to pay more attention to his beat—the omission to look at the Conductor in one or two of the most-known choruses prevented some of the parts being taken up so well as they otherwise might have been—in other respects the concert passed off well and appeared to give satisfaction to a numerous audience.

**A Concert** was given by Mr. Paul Jerrard on Monday evening the 7th ult., in the Lecture Hall, Carter street, Walworth. The programme included solos, duets, part songs, and a new vocal quartett by Mr. Jerrard, entitled "The River's growth." The vocalists were Madame Morensi, Miss Cozens, Miss Scott, Mrs. Hale, and Messrs. Sampson, Loveday, H. C. Jerrard, and Conway Cox.

**A very successful Musical Entertainment** was given on the 11th ult., by the employés of Messrs. G. Hitchcock, Williams, & Co., 70, St. Paul's Churchyard, in the Library of the establishment. Miss Dixon by her fine singing, and Mrs. Mullens, by her brilliantly executed Pianoforte Solo, added greatly to the success of the evening. Amongst the choral music given, may be mentioned Novello's "Twelfth Night Song," and "Hear, Holy Power," a part-song, "The old Elm Tree," and the "Soldiers' Chorus" from *Faust*.

**ON Friday evening, 28th December, Mr. John Wilson** gave his Entertainment entitled "Christmas, its carols and merrie songs," in the Myddelton Hall, Islington. The vocalists were Miss Robertine Henderson, Madame R. Rea, Mr. T. Rogers, and Mr. John Wilson. Madlle. Carlotta de Schryver, accompanist. The Introductory Lecture was very brief, the subject being illustrated by a satisfactory performance of songs, duets, trios, and quartets, with one pianoforte solo, which, altogether, appeared to be highly relished by the audience.

**THE first social entertainment of the Salem Chapel Choral Society** was held in the School-rooms adjoining the Chapel in Bow Road, on Tuesday evening, the 8th ult. After the enjoyment of an abundant supply of refreshment, and a short introductory speech by the Rev. H. L. Adams, explanatory of the objects of the Society, &c., the first part (sacred) of the musical entertainment commenced, the whole of which was cordially appreciated by a crowded audience, especially Topliffe's "Consider the Lilies," Dr. Crotch's "Methinks I hear the full celestial choir," and "Protect us thro' the coming night," by Curschmann. During the usual interval of fifteen minutes between the first and second parts of the programme, fruit and cakes were supplied to the audience *ad libitum*, after which the secular choruses, glees, and ballads were received with much approval. The National Anthem as arranged by Vincent Novello, closed the performances; after which a unanimous vote of thanks to the members of the Choral Society brought the whole proceedings to a termination.

## TO CORRESPONDENTS.

\* \* *Notices of concerts and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

*We beg to remind our correspondents that all notices of country concerts, whether written or extracted from newspapers, must be accompanied by the name and address of the person who sends them.*

*Our Correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes which may occur.*

*We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.*

*Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers, that although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.*

*A Subscriber.—The free scholarships at the Royal Academy of Music are founded for the sole purpose of giving a gratuitous musical education.*

*Resolution.—We would recommend our correspondent to apply to any well known Professor of singing and request him to test her powers. If her voice be really such as she describes, she will readily command some satisfactory engagement on reciprocal terms.*

*V. T.—A "combination of sounds" produces harmony; but melody is a succession of single sounds. One note is rather a musical sound than music itself.*

*D. J.—Our correspondent enquires whether there are any instructions for bell-ringing (hand-bells) and, if so, where they are to be obtained. Can any of our readers furnish us with this information?*

*Decani and Webó are referred to a paragraph in our last number respecting the correction of attempts at musical composition through the columns of the Musical Times.*

*H. J. M.—Mendelssohn's Te Deum is published by Ewer and Co., Regent street, and Graun's Te Deum, by Lonsdale and Co., Old Bond-street.*

*Contra Tenor.—The anthem you ask for we believe not to be published.*

*E. B. A.—The principal part in the Opera, The River Sprite, was played by Madame Florence Lancia, and we believe that she was highly successful.*

## Brief Summary of Country Debts.

*We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.*

**ABERYSTWITH.**—Mr. Inglis Bervon, Organist of the Parish Church, gave a grand evening Concert on Friday, December 28th. The vocalists engaged were Miss Wight, Madame Hayward, Mr. Chester, Mr. Frank Jones, and Mr. Inglis Bervon also taking part. The first part consisted of selections from the Oratorios, the second part being secular.

**BALLYMONEY.**—The members of the musical association gave their first concert in the New Town Hall, on Tuesday evening, the 1st ult. The association, which was formed about a year ago, numbers 95 voices, and is under the direction of Mr. Moss, of Belfast. The performance of the choral pieces is spoken of by the local papers in terms of praise. The first part of the programme consisted of solos and choruses from the *Messiah* and *Creation*, and a new Anthem, by Mr. Moss. The second part consisted of songs, duets, and glees. The soloists were Miss McFarland, Miss Kempson, Mr. McMath, and Mr. Giles, of the Fisherswick Choir, Belfast. Mr. McMahon presided at the harmonium, and Mr. Moss conducted.

**BARNESLEY.**—The Committee of the Oaks Colliery Relief Fund gave a performance of Handel's Oratorio, the *Messiah*, on the 10th ult., in the Mechanics' Hall, when the following artists kindly gave their assistance, Miss Dransfield (soprano) Miss Crossland (contralto), Mr. Varley (tenor) and Mr. Garner (bass). No more appropriate work could have been selected for the promotion of the laudable object in view; and we sincerely hope that the efforts of the many artists employed on the occasion were rewarded by the receipt of a handsome sum towards the fund. The performance was conducted by Mr. J. Wood.

**BATH.**—On Monday, the 14th ult, a Concert was given in the Guildhall, by the joint choirs of the churches of St. Mary and St. John the Baptist. The first part of the programme consisted of a selection of part songs, &c., together with the overture to *Zampa*, Mendelssohn's Trio in D minor, and Gounod's Meditation on Bach's Prelude in C, arranged for violin, piano, and harmonium: Sterndale Bennett's Pastoral, the *May Queen*, with a pianoforte and septet band accompaniment, formed the second part. The instrumental selections were most admirably rendered. The *May Queen* had obviously received great attention at rehearsals, and its execution was as near perfection as an amateur performance could well be. The solos were well sustained, especially those of the Lover and May Queen.—A performance of Handel's *Messiah* was given at the New Masonic Hall, on Wednesday, the 16th ult. The Concert was arranged and given by Mr. F. Bush, a blind gentleman of